

## the torrs



# Breathless

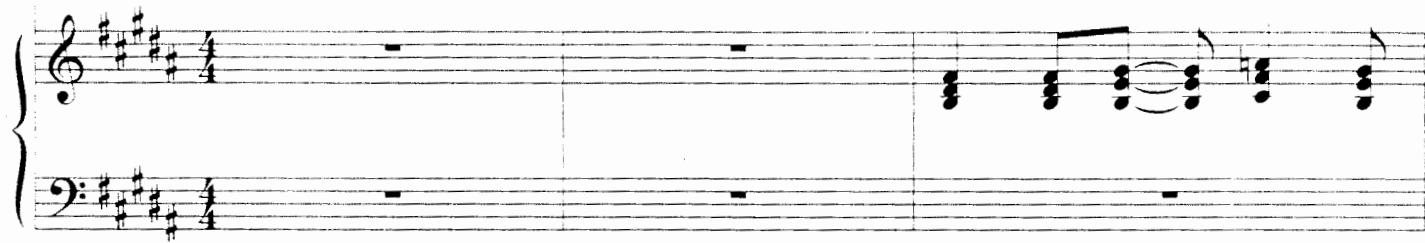
Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 128

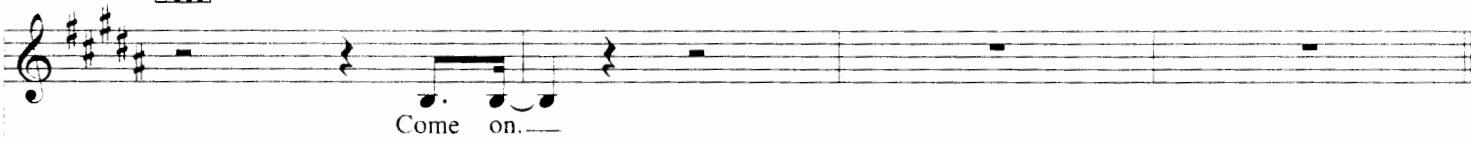
N.C.



Go on. Go on, leave me breath less.



B



Come on.

L.H.



B

F♯

C♯m  
fr4

Ooh,

yeah.



fr4 G<sup>7</sup>mF<sup>7</sup>

B

F<sup>7</sup>

1. The day - light's fad - ing slow - ly.  
(Verse 2 see block lyric)

fr4 C<sup>7</sup>mfr4 G<sup>7</sup>mF<sup>7</sup>

B

but time - with you - is stand - ing still. I'm wait - ing for -

F<sup>7</sup>fr4 C<sup>7</sup>mfr4 G<sup>7</sup>mF<sup>7</sup>

you on - ly, the slight - est touch - and I - feel weak.

S E sus<sup>2</sup>F<sup>7</sup>fr4 G<sup>7</sup>m<sup>7</sup>E sus<sup>2</sup>F<sup>7</sup>

I can - not lie, from you - I - can - not hide.

B

E

F#

D. (I've lost my)

And I'm los - ing the will to try.

G#m7

E

F#

Can't hide it, can't fight it. So

8

8

E

Aadd9

B

go on, go on, come on, leave me breath - less.

E

Aadd9

B

Tempt me, tease me un - til I can't de - ny this

To Coda Θ

E

Aadd<sup>9</sup>

B

lov - ing feel - ing. Make me long for your kiss.

E

Aadd<sup>9</sup>

1.

B

N.C.

Go on.

go on.

Yeah,

come on.

Drums

2.

B

N.C.

B

come on.

F♯

C♯m

Yeah,

yeah.

G<sup>#</sup>m      F<sup>#</sup>      B      F<sup>#</sup>

Ooh.      yeah.

C<sup>#</sup>m      G<sup>#</sup>m      F<sup>#</sup>      D. & al Coda

Yeah.      yeah.      yeah.      yeah.

Θ Coda      N.C.      Aadd<sup>9</sup>

Go on,      go on,      come on,

leave me breath - less.

B      E      Aadd<sup>9</sup>

Go on.      go on.      come on.

leave me breath - less.

B

leave me breath - less. Go on, go on, ...

E

leave me breath - less. Go on, go on, ...

A add9

come on, leave me breath - less. Go on, go on.

B

N.C.

E5

*Verse 2:*

And if there's no tomorrow  
 And all we have is here and now  
 I'm happy just to have you  
 You're all the love I need somehow  
 It's like a dream  
 Although I'm not asleep  
 And I never want to wake up  
 Don't lose it, don't leave it.

So go on, go on *etc.*

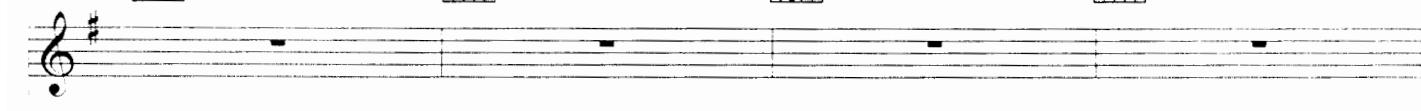
# Give Me A Reason

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{J} = 116$

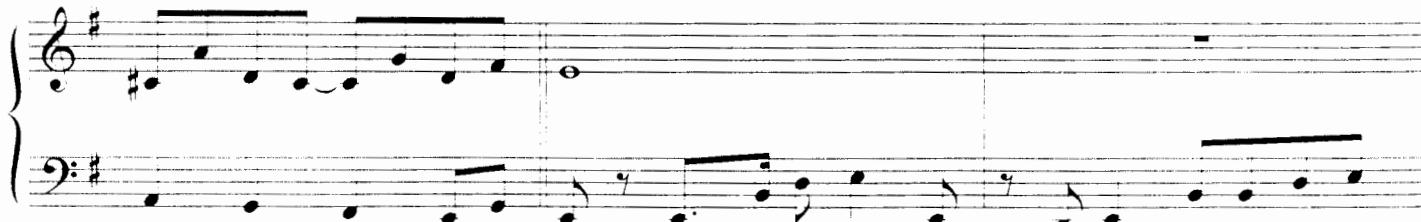


Give me a rea - son.



N.C.

1. It's not ro - man - tic here in blue.





Swim-ming, swim-ming in blue..

You left me lone - ly and - con - fused...



Ques-tion,

ques-tion-ing you.—

So soon good - bye..



you stole my heart.—

I'm be-lieve,

I'm be - liev - ing you.—

(Verse 2 see block lyric)



Was it a lie — right from the start?—

An - swer, an - answer me do..

Well now my *body's* weak so just give me a rea - son. And my *make-up's* off  
 so just give me a rea - son. My de - fence is down so just give me a rea -  
 son. Give me a rea - son, give me a rea - son. 2. You will nev - er know.  
 Violin

The image displays a six-staff musical score for a guitar solo. Each staff begins with a treble clef and a key signature of one sharp (F#). The first three staves feature a continuous stream of eighth-note chords, with chord diagrams positioned above the first, third, and fifth notes of each measure. The chords are Am7, Em11, and Am7. The fourth staff begins with a bass clef and a dotted half note, followed by eighth-note chords. The fifth staff begins with a treble clef and a bass clef, with eighth-note chords. The sixth staff begins with a bass clef and a dotted half note, followed by eighth-note chords. The music consists of six staves of musical notation with corresponding chord diagrams above each staff. The chords shown are Am7, Em11, and Am7.



So what's a girl like me to do?



— Drown-ing, drown-ing in you...

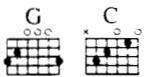
And who's to save me from the blue,



— and car-ry,

car - ry me through?—

Perc.



Yes now my bo - dy's weak so just give me a rea - son. And my make-up's off



G  
Am<sup>7</sup>

D

G  
C

— so just give me a rea - son. My de - fence is down— so just give me a rea -

D

G  
Am<sup>7</sup>

D

- son. I am— strong e - noug - so give me a rea - son. My bo - dy is weak -

G  
C

D

G  
Am<sup>7</sup>

— so just give me a rea - son. And my— make-up's off— so just give me a rea -

D

G  
C

D

- son. My de - fence is down— so just give me a rea - son. Give me a rea -



- son, give me a rea - son.-----

Give me a rea - son.



Give me a rea - son.-----

Give me a rea -



- son.

What did I do wrong?-----

8

○

*Verse 2:*

You'll never know the love I felt  
Wanting, waiting for you  
It takes a weak heart to forget  
Follow, follow it through.

Now my body's weak etc.

# Somebody For Someone

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 86

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a 4/4 time signature. The bottom staff is for the guitar, showing a bass clef and a key signature of one flat. The piano part includes a treble clef, a key signature of one flat, and a 4/4 time signature. The guitar part includes a bass clef and a key signature of one flat. The score includes several chords indicated by boxes: F, B♭, E♯, and F. The lyrics are written below the piano staff, with a note that Verse 2 has a different set of lyrics. The piano part ends with a treble clef and a key signature of one flat, and the guitar part ends with a bass clef and a key signature of one flat.

1. There's a

deep girl in the corner shop sell - ing su - gar for mo - ney in the

(Verse 2 see block lyric)

E<sup>b</sup> F B<sup>b</sup> E<sup>b</sup> F

dead of the night. And her soul's in the su - gar and her heart's in her mind. And she's

B<sup>b</sup> E<sup>b</sup> F

cry-ing with a stran - ger for some - one to love. And she sings

F E<sup>b</sup> maj9 F

"Look at me, see me. Some - bo - dy's gon - na make it right." <sup>12</sup> Tacet (Some - bo - dy's gon - na make it right.)

E<sup>b</sup> maj9 F

Look at me, save me. Some - bo - dy's gon - na make it right. Some - bo - dy's gon - na make it right.

E<sup>7</sup> maj<sup>9</sup>

F

Free... me...  
Some-bo-dy's gon-na make it right...

find... me... cos... if there's  
Some-bo-dy's gon-na make it right...

E<sup>7</sup> maj<sup>9</sup>

F

To Coda ⊕

some-bo - dy for some - one, yeah look at me."  
Some - bo - dy's gon - na make it right... (On D.%) (Come)

1.

B<sup>7</sup>

NC.

Some-bo - dy for some - one.

2. There's a

Drums

2.

E<sup>7</sup>

F

Violin

Sheet music for a musical score, featuring multiple staves (Treble, Bass, Drums, Violin) and various sections. The score includes lyrics and chords (E7 major 9, F). The vocal part includes a 'To Coda' section and two endings (1. and 2.). The drums and violin parts are also included.














3

Some - bo - dy's gon - na make it right. Some - bo - dy's gon - na make it right.



*D. & al Coda*

Some - bo - dy's gon - na make it right. Some - bo - dy's gon - na make it right.

Θ Coda



(Some-bo - dy for some - one. ) Oh, yeah I wan-na be



(some-bo - dy for some - one. ) I know there's got-ta be (some-bo - dy for some - one.

*Repeat ad lib. to fade*



)

You've got-ta be (some-bo - dy for some - one. )

Yeah.

*Verse 2:*

There's a deep boy at the corner shop  
Watching sugar sell for money  
To the dead at night  
And he sees in her an angel  
In the cruellest of worlds  
Hiding in the darkness  
Screaming out for love.

And he sings "Look at me" *etc.*

# Say

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 116

N.C.



1. Gone are the days\_ when I was young and free. The fu - ture.  
(Verse 2 see block lyric)

Dm<sup>7</sup>

Am

I can't see.

Gone are the days of pre-cious love.

Re - lied

D/F#

Dm<sup>7</sup>/F

Am

on

and leaned on.

So ma-ny days of sleep-less nights by your

D

Dm<sup>7</sup>

Am

side.

And why, oh, why?

I nev-er thought that it would

F#

D/F#

F6

be like this.

My first love,

the last time.

But if he

F#

C G<sup>b</sup>/B Am D  
 say, say, says that he loves me, I can cry, I can smile.  
 F<sup>b</sup> C G<sup>b</sup>/B Am  
 But if he say, say, says that he needs me, there's a light.  
 D F 1. Am<sup>7</sup>  
 there's a light, light for me.  
 D<sup>7sus4</sup>  
 Yeah, yeah, yeah, yeah.



Say,

|2.

N.C.

(Nev - er wan - na feel that a - gain, that a - gain. Nev - er

wan - na feel that a - gain.)



*Con pedale*





Repeat ad lib.

Lean on, got-ta re - ly on. Don't\_ leave me. Don't\_ leave me.



Lean on, got-ta re - ly on. Don't\_ leave me. Don't\_  
Gone are the days\_ when I was young and free.



leave me.

Lean on, got-ta re - ly on. Don't\_  
Gone are the days\_ of pre-cious love. Re - lied.



leave me.

Don't\_ leave me. and leaned on.

But if he



A musical score for a guitar or ukulele. It features a treble clef staff with a 4/4 time signature. Above the staff are four chord boxes: C (G major), G/B (G major with a B7), Am (A minor), and D (D major). The lyrics 'I can say that he loves me' are written below the staff, with a vertical bar line separating the first two measures from the last two. The chords are indicated above the staff: C, G/B, Am, and D. The lyrics 'I can smile' are written below the staff, aligned with the D chord.

A musical score for the first system of 'The Star-Spangled Banner'. The score is in common time and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a half note in the bass clef staff, followed by a half note in the treble clef staff. This is followed by a half note in the bass clef staff, a half note in the treble clef staff, and a half note in the bass clef staff. The music then continues with a half note in the treble clef staff, a half note in the bass clef staff, and a half note in the treble clef staff. The music then continues with a half note in the bass clef staff, a half note in the treble clef staff, and a half note in the bass clef staff.

Chords: F6, C, G6/B, Am

Lyrics: But if he say, say, says that he needs me, there's a light...

A musical score for 'The Star-Spangled Banner' in G major. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part consists of a single melodic line with various note values and rests. The piano part provides harmonic support with sustained notes and chords. The score is divided into measures by vertical bar lines.

1. F6 2. F6

D

there's a light. Yeah, if he Light for me.

The image shows a musical score for 'Hotel California'. At the top left is a guitar chord diagram for Am7. The main part of the image shows a staff with a treble clef and a 'G' key signature. The staff has several black squares indicating notes. Below the staff, the lyrics 'Yeah, yeah, yeah, yeah.' are written, with a smiley face under the second 'yeah'. At the top right is a guitar chord diagram for D7sus4.



Light for me.  
(Say—



So— ma - ny things— that I



like to say — but he took you - a - way, — took you a - way. —



So ma - ny things— I would like to ask.— He took you a - way. —



took you a - way.

Say.



Say.



N.C.

Say.

*Verse 2:*

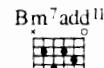
So many things that I would like to say  
But he took you, took you away  
So many things I'd like to ask  
It's no good, cos you're not here  
I hear a voice, I see you laugh  
And if only you were here  
You see the night and I the day  
But sometime we will walk away.

But if he say, say, say *etc.*

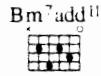
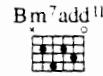
# All The Love In The World

Words & Music by R.J. Lange, Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 90



I. I'm not look-ing for some - one to talk to. I've got my friends. I'm  
(Verse 2 see block lyric)



Dadd<sup>9</sup>

E

A

Bm<sup>7</sup>add<sup>11</sup>Dadd<sup>9</sup>

E

more than O. K.

I've got more than a girl could wish for.

A

Bm<sup>7</sup>add<sup>11</sup>Dadd<sup>9</sup>

A

F

G

C

I live my dreams

but it's not all they say.

Still I be - lieve

Dm<sup>7</sup>

F

G

C

Dm<sup>7</sup>

I'm miss - ing some - thing real.

1

need some - one who real - ly sees - me.

F

G



Don't wan - na wake up a - lone — a - ny - more, — still be - liev - ing you'll walk —



— through my door. —

All I need is to know — it's for sure — then



I'll give

all the love in the world. —



3 —

Guitar





3 3



Love's for a life-time not for a mo-ment, so how could I throw it a-way?



Yeah.

I'm on - ly hu - man

and nights grow cold - er with





no - one to love me that way.

Yeah. I need some - one who real-



ly sees me.

And I won't wake up a - lone a - ny - more ..



still be - liev-ing you'll walk through my door.

You'll reach for me and I'll know ..



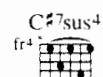
it's for sure -

that I'll give

all the love in the world. -

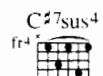


(Don't wan - na wake up a - lone a - ny - more -)



(Don't wan - na wake up a - lone. - - - )

*Vocal ad lib.*



*Repeat to fade*

(Don't wan - na wake up a - lone. - - - )

*Verse 2:*

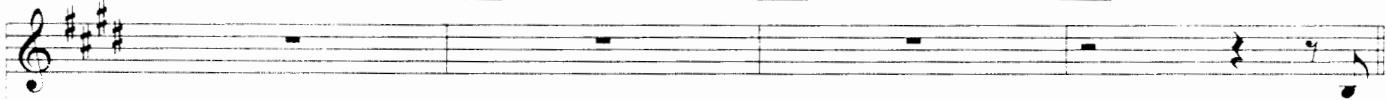
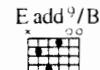
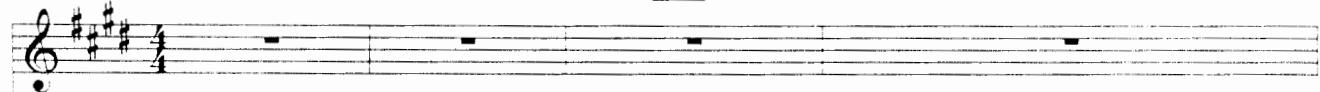
I've often wondered if love's an illusion  
Just to get you through the loneliest days  
I can't criticize it, I have no hesitation  
My imagination just stole me away  
Still I believe I'm missing something real  
I need someone who really sees me.

Don't wanna wake up alone *etc.*

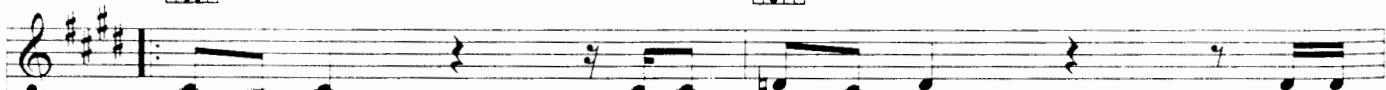
# Radio

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 120



1. It's



late at night  
(Verse 2 see block lyric)

and I'm feel - ing down,

there are



A<sup>6</sup>/BE add<sup>9</sup>/B

cou - ples stand-ing on the street shar-in' Sum - mer kiss - es and sil - ly sounds.

B sus<sup>2</sup>Bm<sup>7</sup>A<sup>6</sup>/BE add<sup>9</sup>/BB sus<sup>2</sup>Bm<sup>7</sup>

So I step in-side,

pour a glass of wine.

With a

A<sup>6</sup>/BE add<sup>9</sup>/BB sus<sup>2</sup>

full glass- and an emp-ty heart I search for some-thing to oc - eu - py my — mind.

Bm<sup>7</sup>A<sup>6</sup>/B

E

F<sup>7</sup>

Cos you --

Dmaj<sup>7</sup>F<sup>7</sup>Dmaj<sup>7</sup>F<sup>7</sup>

— are in — my head, —

swim - ming for-ev-er in my — head.

Tan-

Dmaj<sup>7</sup>F<sup>7</sup>Dmaj<sup>9</sup>

- gled in — my dreams, —

swim - ming for - ev - er. —

E

A<sup>6</sup>C<sup>7</sup>m<sup>7</sup>

So I lis - ten to the ra - di - o, —

and all the songs we

Bsus<sup>4</sup>

B

E

A<sup>6</sup>

used to know.

So I lis - ten to the ra - di - o,

C<sup>7</sup>m<sup>7</sup>Bsus<sup>4</sup>

B

1.

Bsus<sup>2</sup>

re - mem - ber where we used to go.

Bm<sup>7</sup>A<sup>6</sup>/BE add<sup>9</sup>/B

2. Now it's

2. E

A<sup>6</sup>C<sup>7</sup>m<sup>7</sup>

So I lis - ten to the ra - di - o,

and all the songs we

Bsus<sup>4</sup>

B

E

A<sup>6</sup>

used to know.

So I lis - ten to the ra - di - o,

C<sup>7</sup>m<sup>7</sup>Bsus<sup>4</sup>

B

Bsus<sup>2</sup>

re - mem - ber where we used to go.

Bm<sup>7</sup>A<sup>6</sup>/BE add<sup>9</sup>/BF<sup>7</sup>

Violin

You

Dmaj<sup>7</sup>F<sup>7</sup>Dmaj<sup>7</sup>

are in my head.

swim - ming for - ev - er.

B

G





So I lis - ten to the ra - di - o, — and all the songs we

used to know. — So I lis - ten to the

ra - di - o, — re - mem - ber where we used to go. —

*Repeat ad lib. to fade*  
 B




*Verse 2:*

Now it's morning light and it's cold outside  
 Caught up in a distant dream  
 I turn and think that you are by my side  
 So I leave my bed and I try to dress  
 Wondering why my mind plays tricks  
 And fools me into thinking you are there  
 But you're still in my head  
 Swimming forever in my head  
 Not lying in my bed  
 Just swimming forever.

So listen to the radio *etc.*

# Irresistible

**J. 126**

N.C.

Sheet music for piano and vocal parts. The vocal line starts with a melodic line in 4/4 time, B-flat major. The lyrics are: "You're ir - re - sis - ti - ble, — you're mine, —". The piano accompaniment consists of a bass line in the bass clef and a harmonic line in the treble clef.

Continuation of the musical score. The vocal line continues with a melodic line. The piano accompaniment consists of a bass line in the bass clef and a harmonic line in the treble clef. The key changes to D major (indicated by a key signature of two sharps).

*Drums*

Sheet music for guitar. The guitar part consists of a rhythmic pattern of eighth and sixteenth notes. Above the guitar part, four chords are shown: F#m (with a guitar chord diagram), D6 (with a guitar chord diagram), F#m (with a guitar chord diagram), and D6 (with a guitar chord diagram). The lyrics "(Ah. — — —)" are written below the chords.



(Ah.)

(Ah.)



1. Don't want you for  
(Verse 2 see block lyric)

the week - end. Don't want you for a day -



Don't need a love di - vi - ded.

Don't



wan - na feel this way.

See I want you to need

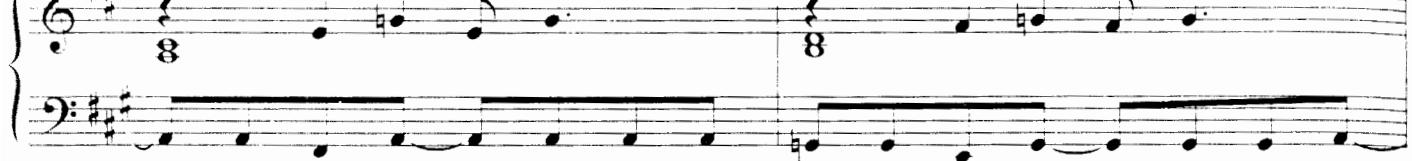
A<sup>7</sup>

me. (The way I need you.) Just like I need

Gmaj<sup>7</sup>



8



A<sup>7</sup>

you. (The way I see And I want you to see

Gmaj<sup>7</sup>



8



A<sup>7</sup>

me like no one be - fore.

Bm<sup>7</sup> fr<sup>1</sup>



Gadd<sup>9</sup>



Bm<sup>7</sup>



A<sup>7</sup>



8



F

You're ir - re - sis - ti - ble. You're na - tu - ral, phy-

tr<sup>1</sup> Gm<sup>7</sup>



B<sup>7</sup> sus<sup>2</sup>



8



C F Gm<sup>7</sup>

si - cal. It's in - de - fi - na - ble. You're ma -

Bsus<sup>2</sup> C F

gi - cal, il - lo - gi - cal, yeah. So make - you - mine -

Gm<sup>7</sup> Bsus<sup>2</sup> 1. Dm<sup>7</sup>

- a - ble. You're mine.

2. F#m Dm<sup>7</sup> F#m D

F#m Dm<sup>7</sup> F#m D

Sheet music for a vocal and piano piece. The vocal part includes lyrics and chords (C, F, Gm<sup>7</sup>, Bsus<sup>2</sup>, C, F, Gm<sup>7</sup>, Bsus<sup>2</sup>, Dm<sup>7</sup>, 1. F#m, Dm<sup>7</sup>, F#m, D, 2. F#m, Dm<sup>7</sup>, F#m, D). The piano part provides harmonic support with sustained notes and chords. The vocal line features melodic patterns and sustained notes.



Guitar



Now you feel what I'm feel - ing.—

(Don't you feel what I'm feel - ing.)

Don't you know that it's more?—

8 8 8

A<sup>7</sup> Gmaj<sup>7</sup> A<sup>7</sup>

(It can take you to pla - ces) It can take you to pla - ces like

Bm<sup>7</sup> Gadd<sup>9</sup> Bm<sup>7</sup> A

nev - er be - fore.

F Gm<sup>7</sup> B<sup>7</sup> sus<sup>2</sup>

You're ir - re - sis - ti - ble. You're na - tu - ral, phy -  
- ti - ble.)

C F Gm<sup>7</sup>

si - cal. It's in - de - fi - na - ble. You're ma -

8 8 8

*Verse 2:*

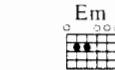
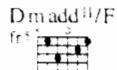
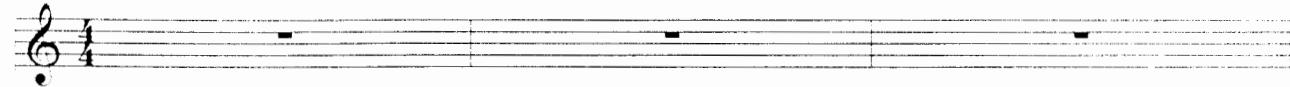
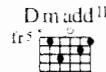
So can't you see I'm tortured  
Oh can't you hear my pain  
If you just let me show you  
I'll be your summer rain  
Then you'll feel that you want me  
(The way I'm feeling)  
Just like I want you  
(The way I want you)  
And you'll know nothing's better  
It's like nothing before.

You're irresistible etc.

# One Night

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 60



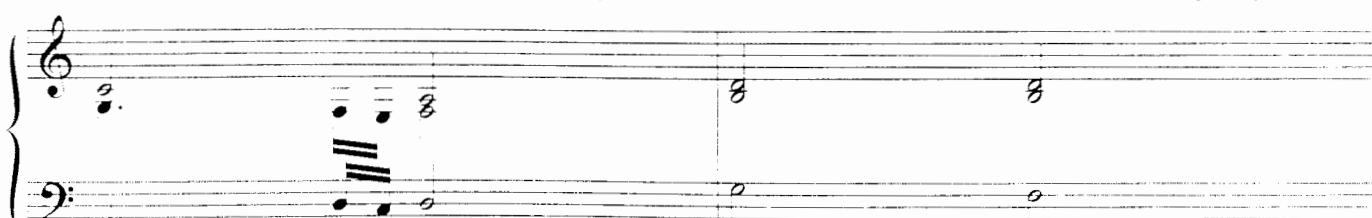
1. Long day \_\_\_\_\_ and I'm rea -  
(Verse 2 see block lyric)



dy. \_\_\_\_\_

I'm \_\_\_\_\_ wait - ing for your call

cos I've made \_\_\_\_\_ up my mind. \_\_\_\_\_





my love, my heart, just for one night.

my body, my soul, just for one night.

My love, my love, for one night.

One night, one night.

**To Coda Θ**

**1.**

2.



Guitar

night.



D.%, al Coda

⑧ Coda



We loved one night. one night. Oh, ...



*Repeat ad lib. to fade*



la, la, la.



Verse 2:

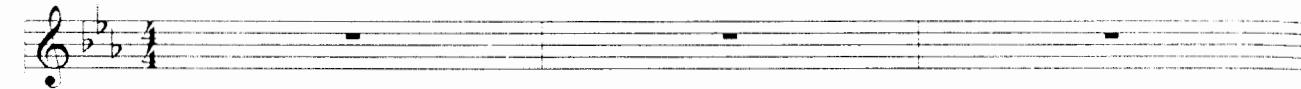
When morning awakes me  
Well I know I'll be alone  
And I feel I'll be fine  
So don't you worry about me  
I'm not empty on my own  
For inside I'm alive.

That for one night  
It was so right  
That I gave you my heart, my love  
My heart, just for one night  
My body, my soul, just for one night  
My love, I loved for one night  
One night, one night.

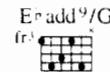
# All In A Day

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 92



Con pedale

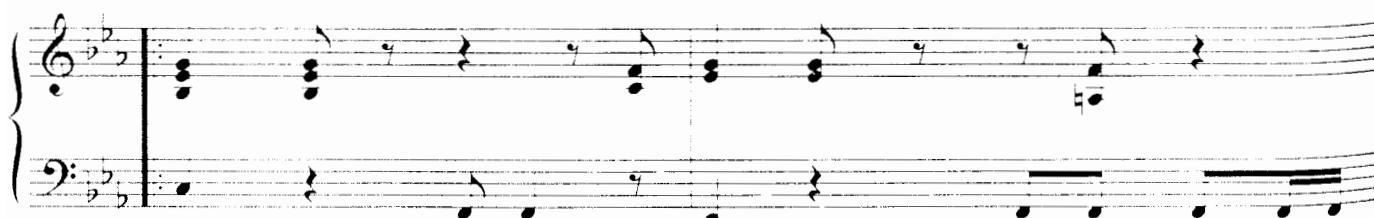


Guitar



1. All in a day,—  
(Verse 2 see block lyric)

she saw the face in the mir - or



lie. .... To her dis - may

E- F Cm7 F

she saw the child that was in her die. ....

E add9/G F Cm7 only F Emaj7 F

And she cried ov - er -

Cm7 F E add9/G F Cm7 F

- night. cos what she sees

E major

F

fr3 Cm7

F

fr3 E add9/G

F

she does - n't like.

Em

fr4 A7

B7

Em

fr3 A7/E7

I'm twist-ing.

(Twist-ing.)

I'm turn-ing

B7

fr3 E7 B7

Em fr3 A7

B7

(Turn-ing.)

I'm ach-ing.

(Ach-ing.)

Em

fr4 A7

B7

fr3 Gm

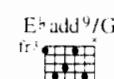
fr3 Cm7

F

And it's burn-ing

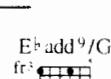
in one day,

1.



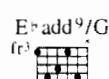
Violin

in one day.



Violin

In one day.



Em fr A<sup>7</sup> fr B<sup>7</sup> fr Em fr A<sup>7</sup>/E<sup>7</sup>

I'm twist - ing. I'm turn - ing.

B<sup>7</sup> B<sup>6</sup> Cm<sup>7</sup> F

In one day.

Repeat ad lib. to fade

E<sup>7</sup> sus<sup>2</sup> F Cm<sup>7</sup> F E<sup>7</sup> add<sup>9</sup>/G F

in one day. (In one day. . .) In one

Verse 2:  
Just let me flow  
Just let me drift on by  
No more, no pain  
I don't have tears to cry

I'm twisting etc.

# At Your Side

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 136



Con pedale



1. When the day - light's...



gone  
(Verse 2 see block lyric)

and you're on— your— own—



and you need a friend just to be a - round,



I will com - fort you,



I will take your hand and I'll pull you



through,

I will un - der - stand.

And you'll know that





I'll be at your side. There's no need...





to wor-ry. To - ge - - - ther we'll sur - vive-





through the haste - and - hur - ry. I'll be at -





your side - when you feel - like your a - lone -

(if)

*To Coda ⊕*

1.



or you've no - where - to turn.  
(and)

*Violin*

I'll be at - your - side.



2. If life's stand - ing -



The musical score for the Coda section consists of two staves of music. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. Both staves are in common time. The music is divided into measures by vertical bar lines. Chords are indicated above the staves, and lyrics are provided below the notes. The chords include Cadd9, A7sus4, A7, Dsus2, G6, Em7, and A7sus4. The lyrics in the first section are: "or you've no - where - to turn. (and) I'll be at - your - side." The lyrics in the second section are: "If life's stand - ing -". The music concludes with a final section starting with a G6 chord.



turn. (Side. ) I'll be at your



side. (I'll be, I'll be at your side. )



I'll be at your side. (I'll be, I'll be at your side. )



*D.%, al Coda*

I'll be at your side.



⊕ Coda



you've got some-where to go.——

Cos I'm at—— your——



Violin

side.——

Yeah.——



Repeat ad lib. to fade

I'm right at—— your——

Verse 2:

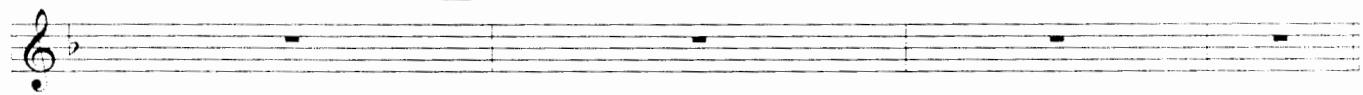
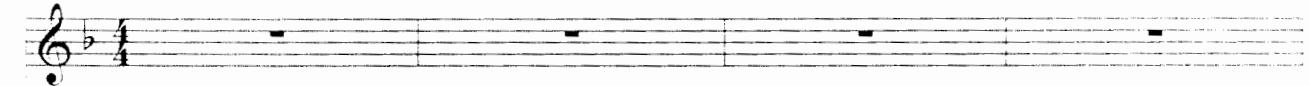
If life's standing still  
And your soul's confused  
And you cannot find  
What road to choose  
If you make mistakes  
You won't let me down  
I will still believe  
I won't turn around.

And you know that I'll be at your side *etc.*

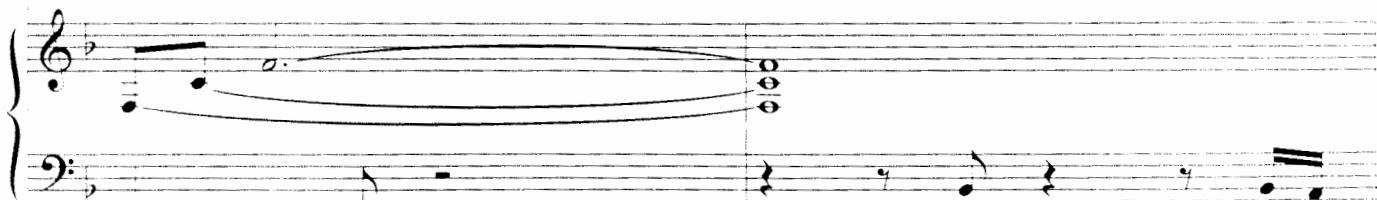
# No More Cry

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

*J = 132*



I wan-na feel— just like be - fore, be - fore the rain— came in my door.



*Con pedale*



shook me up, — turned me 'round and made me cry, — till I would drown, —

8



Stole the day - light, brought the night, so much an - ger I would fight, —

8



Lost my youth a - mid the blue, — saw all the lone - li - ness in you, —

8



2. Wan-na help — you, give you love, — shine some light out from the mud, —  
(Verse 3 see block lyric)

8



Fill the emp - ty, find a rhyme, — a bright-er day, — a bet - ter time. —



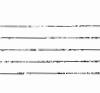
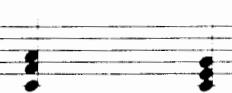
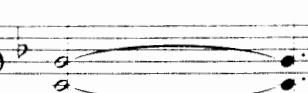
But I'm won - d'ring where I'm gone, — can't find the truth — with - in my song. —



All I have — I'll give to you, — to let — you know — you're not a - lone. —



I'm tell - ing you: I'm





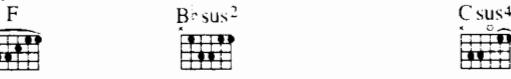
smil-ing for you on - - - ly. I'm try - ing for you sole-



- - - ly. I'm pray-ing for you on - - - ly. No more cry, -

**1.**


no more cry, -

**2, 3.**


no more cry, -



I'm sing - ing for you on - - - ly. Hey, I -

*To Coda ♫*



wor - ry for - - - you on - - - ly. I'm pray - ing for - - - you on -



ly. No more cry, — no more cry. —



Reach out for your love. —

Shout out for your love. —



lis - - - ten for your love. —



fr. C<sup>5</sup>      B<sup>5</sup>      fr. E<sup>5</sup>      C

Be - lieve in her love.

N.C.

*D.%, al Coda*

I'm tell - ing you.

I'm tell - ing you: I'm

*◊ Coda*



ly. But it's you saves me from lone - - - ly. No more cry..



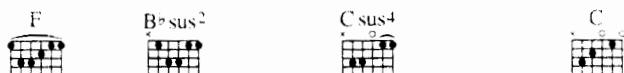
no more cry.

No,

no more

cry.

(No more cry.)



No more cry. — (No more cry. —)



No more cry. — (No more cry. —)



*Verse 2:*

I wanna hear you laugh again  
 Without the ache to bring you down  
 No, we'll never be the same  
 If only I could take your pain  
 If it's true what people say  
 There still is beauty in each day  
 We'll find comfort in her strength  
 And one day soon we'll meet again  
 I'm telling you:

*I'm smiling for you etc.*

# Rain

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 72

Gm<sup>7</sup>addII



C7sus4



C7



Cm7



Guitar



Gm<sup>7</sup>addII

C/G

Gm<sup>7</sup>addII

1. Go - ing cra - zy — in the  
(Verse 2 see block lyric)



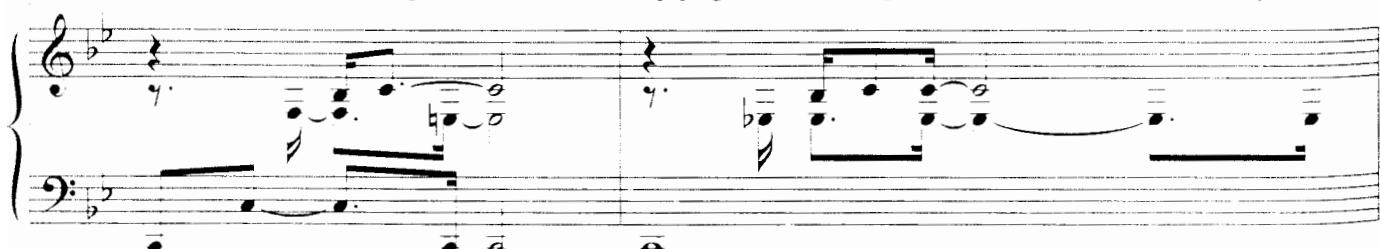
C7sus4

C7

Cm7

mid - - - - - le of the - - - - - night.

Slip - - - - - ping and slid - - - - - ing — in - - - - - to heav - - - - - en - - - - - ly bliss. —



Gm<sup>7</sup> add II

C/G

Gm<sup>7</sup> add II

Fall - en an - gel

C sus<sup>4</sup>C<sup>7</sup>fr<sup>3</sup> Cm<sup>7</sup>

spin-ning from the light. And slip-ping, slid - ing in - to heav-en - ly lace.

Gm<sup>7</sup> add II

C/G

fr<sup>3</sup> Cm<sup>7</sup>

But it's all, it's al - right

fr<sup>3</sup> Gm<sup>9</sup>fr<sup>3</sup> Cm<sup>7</sup>fr<sup>3</sup> Gm<sup>9</sup>

now. cos we're liv-ing for this night - for so long now. Yes it's all,

tr. Cm<sup>7</sup>  Emaj<sup>7</sup>  F<sup>6</sup> 

it's al - right. We are liv-ing on

Gm<sup>7add11</sup>  C7sus<sup>4</sup>  C<sup>7</sup> 

hope, we are liv-ing on life. De-pend-ing on

tr. Cm<sup>7</sup>  F<sup>11</sup>  Gm<sup>7add11</sup> 

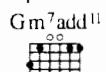
truth un - til the day we die. We are liv-ing on

tr. C7sus<sup>4</sup>  C<sup>7</sup> 

hope. we are liv-ing on life. De-pend-ing on

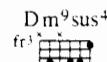
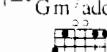


## 1.



truth \_\_\_\_\_ un-til the day we \_\_\_\_\_ die. —

## 2.



die. —

Violin



But it's all, — it's al - right —

8



now. — cos we're liv - ing for this night — for so long —

g:  
g:

o

tr: Gm<sup>9</sup>  Cm<sup>7</sup> 

now. Yes it's all, it's al - right.

E<sup>maj</sup>7  F6 

We are liv - ing on

Gm<sup>7add11</sup>  C7sus4  C7 

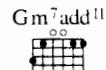
hope, we are liv-ing on life. De-pend-ing on

Cm<sup>7</sup>  F11  Gm<sup>7add11</sup> 

3 truth un - til the day we die. We are liv-ing on



hope. we are liv-ing on life. De-pend-ing on



*Repeat ad lib. to fade*

truth un - til the day we die. We are liv-ing on

*Verse 2:*

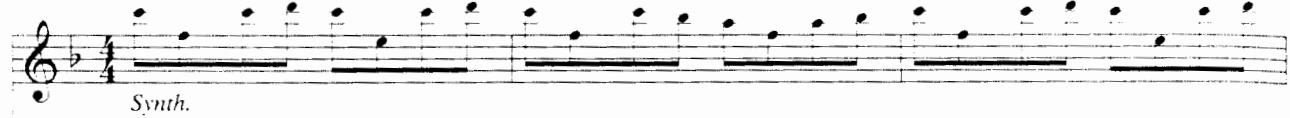
Lost and lazy, floating through the dawn  
And twisting, turning in a hazy mist  
Guardian angel of silver and ice  
Sleeping, sinking in a stream of light  
But it's all, it's alright now  
Cos we're living for this night for so long now  
Yes it's all, it's alright.

We are living on hope *etc.*

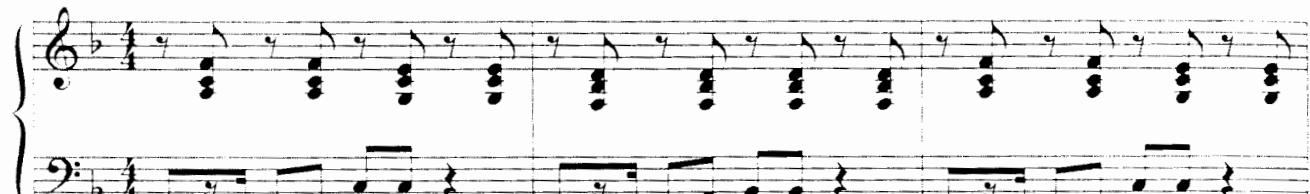
# Give It All Up

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 104$



*Synth.*

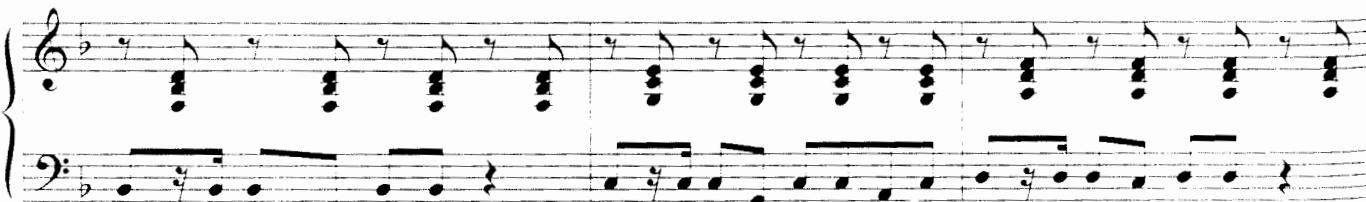


I. They say that I'm cra - zy



and it's pro - ba - bly true. —

But I'm at my





hap - pi - est...

just when I'm with you...



2. There's a dis - tance... be - tween... us  
(Verse 3 see block lyric)



so far that I can't... reach...

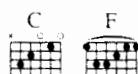
The stage lights, they



shine so bright - ly,

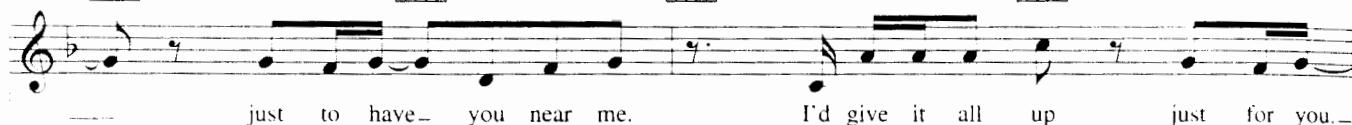
but still I find no... peace.

And I'm a



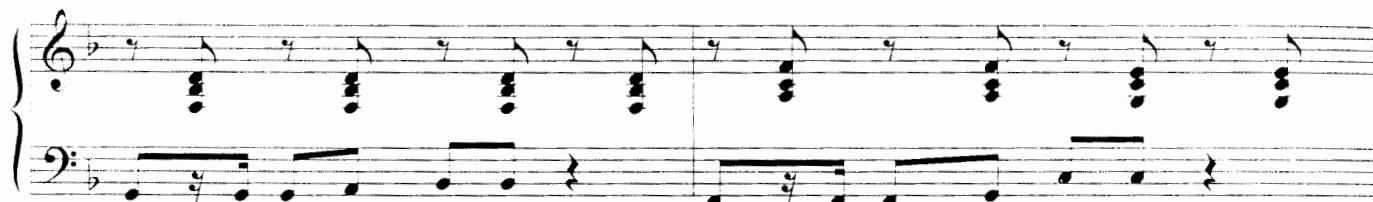
long, long way from you.

I'd give it all up just for you.

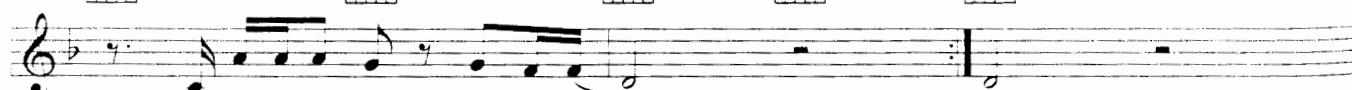
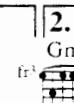
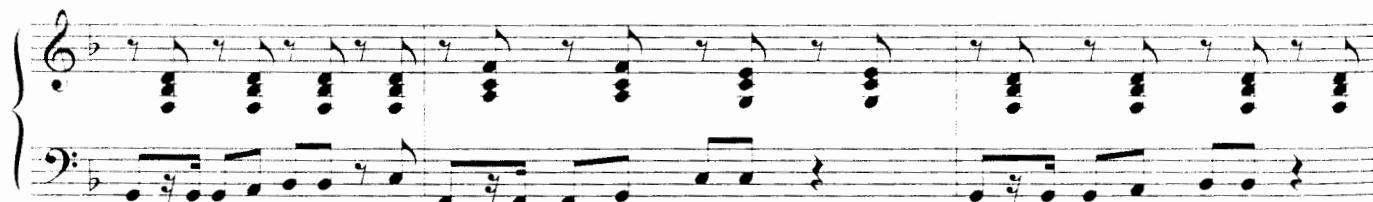


just to have you near me.

I'd give it all up just for you.



You bring me up. you bring me down. you turn me in - side out.



I'd give it all up just for you.



F C Gm<sup>7</sup> B<sup>+</sup>

I'd give it all up just for you, — just to have you near me.

F C Gm<sup>7</sup> B<sup>+</sup>

F C Gm<sup>7</sup> B<sup>+</sup> F C

I'd give it all up just for you. — You bring me up, you bring me down, —

F C Gm<sup>7</sup> B<sup>+</sup> F C

Gm<sup>7</sup> B<sup>+</sup> F C Gm<sup>7</sup>

— you turn me in - side out. — I'd give it all up just for you. —

F C Gm<sup>7</sup> B<sup>+</sup> F C Gm<sup>7</sup>

E<sup>m</sup> B<sup>+</sup> Dm

Guitar Strings

E<sup>m</sup> B<sup>+</sup> Dm

Am E<sup>m</sup> B<sup>+</sup>

Guitar 8vb Strings

Dm Gm<sup>7</sup> C D

G D Am<sup>7</sup> C

I'd give it all up just for you, just to have you near me.

G D Am<sup>7</sup> C

I'd give it all up just for you.

You bring me up, you bring me down, you turn me in - side out.

I'd give it all up just for you.

I'd give it all up just for you.

Repeat to fade

*Verse 3:*

I've been hearing some stories  
Of couples so in love  
But they've spent so much time apart  
That it never seems to work  
And I'm a long, long way from you.

Still I'd, I'd give it all up *etc.*

## Hurt Before

**Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr**

Cadd9  D  G/B 

But at night she's a - lone, she's dream-ing of some - bo - dy new..

8 8

Cadd9  D  Em 

Her some - one for to hold. She's pray-ing the dream will come true..

8 8

Cmaj9  D  Em7  Cmaj9 

Show me the way. Show me, show me how. Help me be brave..

8 8 8

D  G/B  Cmaj9  D  Em7 

for love. Show me the way. Show me, tell me

8 8 8

C maj⁹



D



how. What do you say?

8



Cadd⁹



D



2. There's a pain in her heart, she's try-ing so hard to un-wind.

Cadd⁹



D



Makes her cry in the night when vi-sions so real make her blind.

Cadd⁹



D



Wants to break through the fear, e - ras - ing the scars from with-in.

Cadd<sup>9</sup>

D

Start a new kind of being. she's down and she's pray - ing a - gain...

Cadd<sup>9</sup>

D

Show me the way. Show me. show me

Cadd<sup>9</sup>

D

G/B

Cadd<sup>9</sup>

how. Help me be brave for love. Show me the way.

D

Cadd<sup>9</sup>

D

G/B

Show me tell me how. What do you say? You see - she's

8 Cadd9 D G/B

turn-ing the key, un-lock-ing the door, em-brac-ing the rol - ler coast - er world.

Cadd9 D G

Step-ping out - side with bo - dy and soul, tak-ing what-ev - er fu - ture holds.

Cadd9 D G/B

Turn-ing the key, un - lock-ing the door, em-brac-ing the rol - ler coast - er world.

Cadd9 D

To Coda Θ

You take it in stride, you're just twen - ty five. You know we've all been hurt be - fore.



Em  D/F#  Em/G  D 

Violin

Cmaj  D 

Em  D/F#  Em/G  D 

Cmaj  D  G/B  D.%, al Coda

You see — she's

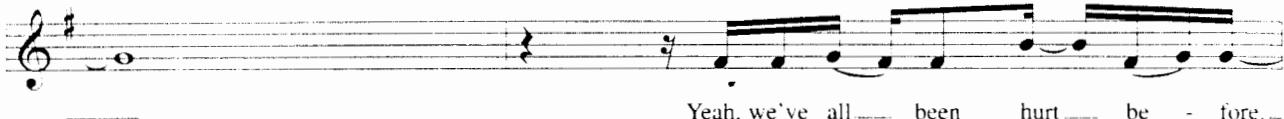


θ Coda

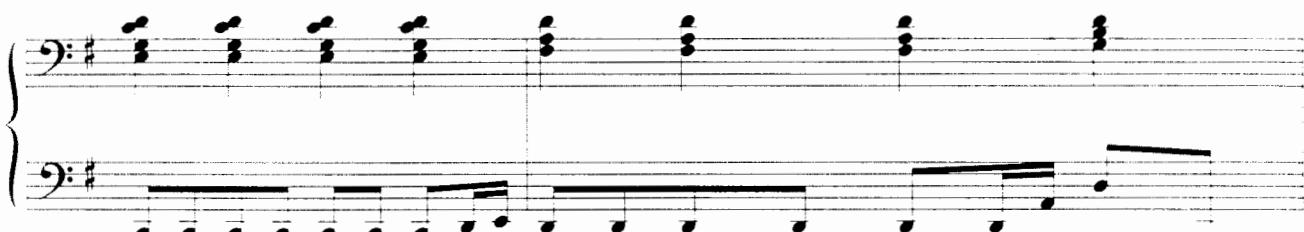
Cadd<sup>9</sup>

D

G/B



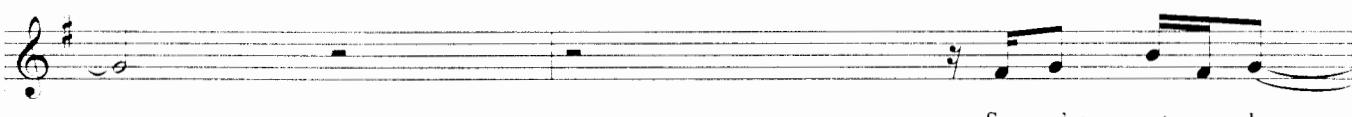
Yeah, we've all been hurt before.



Cadd<sup>9</sup>

D

G



So you're not a lone,



Cadd<sup>9</sup>

D

G/B



no.

You're not a lone.



Cadd<sup>9</sup>



# Rebel Heart

Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 60$

The sheet music consists of two staves. The top staff is for a treble clef instrument (likely a guitar or ukulele) and the bottom staff is for a bass clef instrument (likely a bass guitar or double bass). The music is in common time with a key signature of two sharps. The first section of the music includes chords A5, F#5, A5, and F#5. The second section includes chords A, F#5, A, and F#5. The third section includes chords D, E, A, A/C# (with a grace note), D, E, E, A/C# (with a grace note), D, E, and E. The fourth section includes chords A, D, E7, and A. The bass staff provides harmonic support with sustained notes and bass lines corresponding to the chords.

D                    E7                    A                    D                    E7                    A

G                    A                    G                    A                    1. D                    E                    2. D                    E

A                    D                    E7                    A

D                    E7                    A                    D                    E7

Repeat ad lib. to fade

A                    G                    A                    G                    D                    E